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in Garrucci, *Vetri ornati di figure in oro* (1858), pl. XXVI, 11.

Lastly must be mentioned a little bronze head of a calf, beautifully modeled in the style of the fifth century B. C. It clearly formed the decoration of some object, perhaps of a piece of furniture.

All the objects described above have been placed on exhibition in the Room of Recent Accessions for this month.

G. M. A. R.

AN IMAGINARY LANDSCAPE

AT the sale of the pictures belonging to Nicholas Riabouchinsky on April 26, the Museum bought an unfinished landscape¹ by a Flemish artist of the early sixteenth century. It is of the type of a large number of paintings attributed to Joachim Patinir, and consequently it will be attributed to that painter in our catalogue until such time as the facts about these early Flemish landscapists shall be more definitely known. Patinir's name is justly the most famous of the group, as he was the innovator in painting landscape for its own sake. All the foremost Flemish artists of the early time were skilful painters of landscape, but until Patinir's appearance the landscape was secondary to the figures.

Our Imaginary Landscape, as it has been called, shows dissimilarities with the four indisputably authentic productions of Patinir which make it seem unlikely that it could be by him. It is more fanciful, more nervous in execution, and of more varied color than the greenish blues, black greens, and hot browns characteristic of his signed paintings. The liveliness of effect in our picture is due somewhat to the contrast between the darks of the finished parts and the blond patches showing here and there where the color is but slightly indicated. This incompleteness adds to the fantastic aspect and gives the picture a strange resemblance to some Oriental work. It also allows us to follow with no uncertainty the technical process of the artist.

The foundation was a pen and ink drawing on the prepared panel, afterward cov-

ered over with an amber-tinted stain. The desired color of each part was gradually approached by successive coats of transparent or semi-transparent pigment, the opaque colors sparingly used at the end. Thus the first drawing is never lost sight of (in a good light it may be seen even under the places which have been finished), and there is less danger of losing control of the material among the complicated mass of detail that the artist has set out to depict. Parts were selected arbitrarily for finishing, it seems, perhaps depending on the color which was on the brush at the moment, the final effect being clearly in the artist's mind. In places, no color at all has been used, the drawing showing clear and clean beneath the amber-colored stain.

The arrangement of the picture is as follows: In the center is a river winding through a fertile and populous country and flowing out past a promontory of high and jagged rocks to the sea beyond. It is crossed by bridges; one of red brick in the foreground is a dominant color in the composition. A castle with towers rises from the middle of the stream. Manors and houses are on the river bank; at the right is a town with its open place; beyond are farms, orchards, and windmills.

It is the country of a fairy story, and strange things are happening in it wherever one's eye happens to rest. There are travelers on the roadway in the foreground, leading animals toward the red bridge where a scholar sits reading, his little dog beside him on the parapet. Beyond the bridge the road leads through a gateway to a castle. A man carrying a pig and a woman with a lantern are entering the courtyard. And here the Virgin Mary and Saint Joseph kneel by the Christ Child, whom shepherds also adore. High above in the clouds where many birds are flying is the scarcely visible figure of God the Father blessing, with tiny rays of light emanating from Him in the direction of the holy scene.

Outside the castle wall a hunter shoots at a heron in the moat; a woman washes clothes in the river, the garments spread out to dry on the grass near her. Then

¹Panel: H. 26½ in.; W. 36⅞ in.

there is the village square with its neat houses and its inn where the woman and the man (Is it Mary again and Joseph?) are refused admittance. Many groups are in the square; it is the day of a fair perhaps. The road from the town leads out back of the church to the farm country with its laborers and shepherds, and on to the distant mountains. The castle in the river has its people too—the lord welcomes the lady as she passes over the drawbridge and the household women are gossiping at the windows or at work. Hunters, fishermen, travelers, shepherds with their flocks, crows picking dry the bones of dead animals, cows grazing, all these are found in likely and unlikely places. Each look discovers something unexpected and charming. There is no end to this delightful picture.

B. B.

THE MORGAN TAPESTRIES

THOSE visitors to the Museum who for nearly three years have enjoyed the privilege of studying the tapestries belonging to Mr. J. Pierpont Morgan, will be glad to learn that the recently announced sale of this portion of the Morgan Collection does not mean the immediate withdrawal of all the tapestries from exhibition here. A number of the more important pieces have passed into the hands of private collectors, who have generously allowed their purchases to remain at the Museum through the summer and perhaps longer. The tapestries so remaining include the Mazarin, now the property of Joseph E. Widener, of Philadelphia; the Crucifixion, from a design of Bernard van Orley, also lent by Mr. Widener; the five brilliant Gobelins illustrating the history of Don Quixote, formerly belonging to Louis XVI, later to the King of Spain, and now to Mrs. Fitz Eugene Dixon, also of Philadelphia; and lastly, three English tapestries from Knole Manor, woven at Mortlake from cartoons illustrating the Hunts of Maximilian, now lent to the Museum by Mrs. Amory Carhart, of this city.

The Mazarin tapestry remains in the position it has so long occupied in Gallery

6 on the first floor of the Wing of Decorative Arts, but the closing of the rooms in Wing H which have contained the Morgan Collection as a whole has meant the removal of the other tapestries still retained here to various parts of the Museum. The Van Orley is now shown in the same room as the Mazarin, replacing a less important Hoentschel tapestry; while the five Don Quixote hangings are exhibited in the large tapestry gallery, D 6, replacing the Diana set belonging to Mrs. Charles T. Barney, lent here a year ago, but recently withdrawn. The three Mortlakes are in the Fifth Avenue Hall, the other walls being filled with Mr. Joseph S. Stevens's Cupid and Psyche series, which hung in the tapestry gallery throughout the winter.

It may be of interest to add here that the Museum has secured by purchase, for permanent exhibition, the earliest tapestry from the Morgan Collection, which is also the earliest known example of French tapestry-weaving, the remarkable small Crucifixion dating from the thirteenth century, lately exhibited in the room of Gothic enamels. A more detailed account of this piece with photographs will follow in a later BULLETIN. Through this purchase and the kindness of the private collectors named above, some of the most valued elements of the Morgan Collection, under other names, will fortunately continue to be available to the public, at least for a considerable time.

D. F.

PAINTINGS OF SHAKESPEARE'S DAY

ON THE occasion of the tercentenary of Shakespeare's death it seems fitting to call attention to the pictures that the Museum owns which have any particular relation to the England of his epoch. There are only two of these, one being the supposed likeness of Cranmer, Archbishop of Canterbury, who was active in the matter of the divorce of Henry VIII and Queen Catharine of Aragon and who confirmed the king's marriage with Anne Boleyn. But the identity of the sitter cannot be definitely stated, nor can that of the painter. He was